

World's Fair at St. Louis, 1904

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Some Remarkable Facts About St. Louis World's Fair

THE participation of foreign nations alone at St. Louis cost more than the entire Pan-American Exposition at Buffalo. The best products of every country are selected and labeled for exhibition, and a visit to these exhibits, from an educational standpoint, is equal to a trip around the world.

The State buildings and exhibits at St. Louis cost nearly as much as the entire Paris Exhibition of 1900, and will give the visitor a better idea of each State in the Union than the ordinary traveler could achieve in a lifetime.

The St. Louis World's Fair is twice as large as the Columbian Exhibition at Chicago, and larger than the Chicago, Paris and Buffalo expositions combined.

The Pike at the St. Louis World's Fair is the most wonderful aggregation of buildings, peoples and amusements which any people in history ever have beheld.

St. Louis is in itself one of the most interesting cities in the United States. There are more hotel and boarding-house accommodations in St. Louis at present than any city in America possibly could furnish, with rates as low as any one can ask or as high as the most wealthy patron can afford, according to tastes and purses.

Railroad rates to and from St. Louis during the World's Fair are the lowest ever given in connection with such an enterprise.

People of more races are to be seen on the streets of St. Louis and

inside the World's Fair grounds today than may be seen in London, Paris or Vienna—the great cosmopolitan capitals of the Old World.

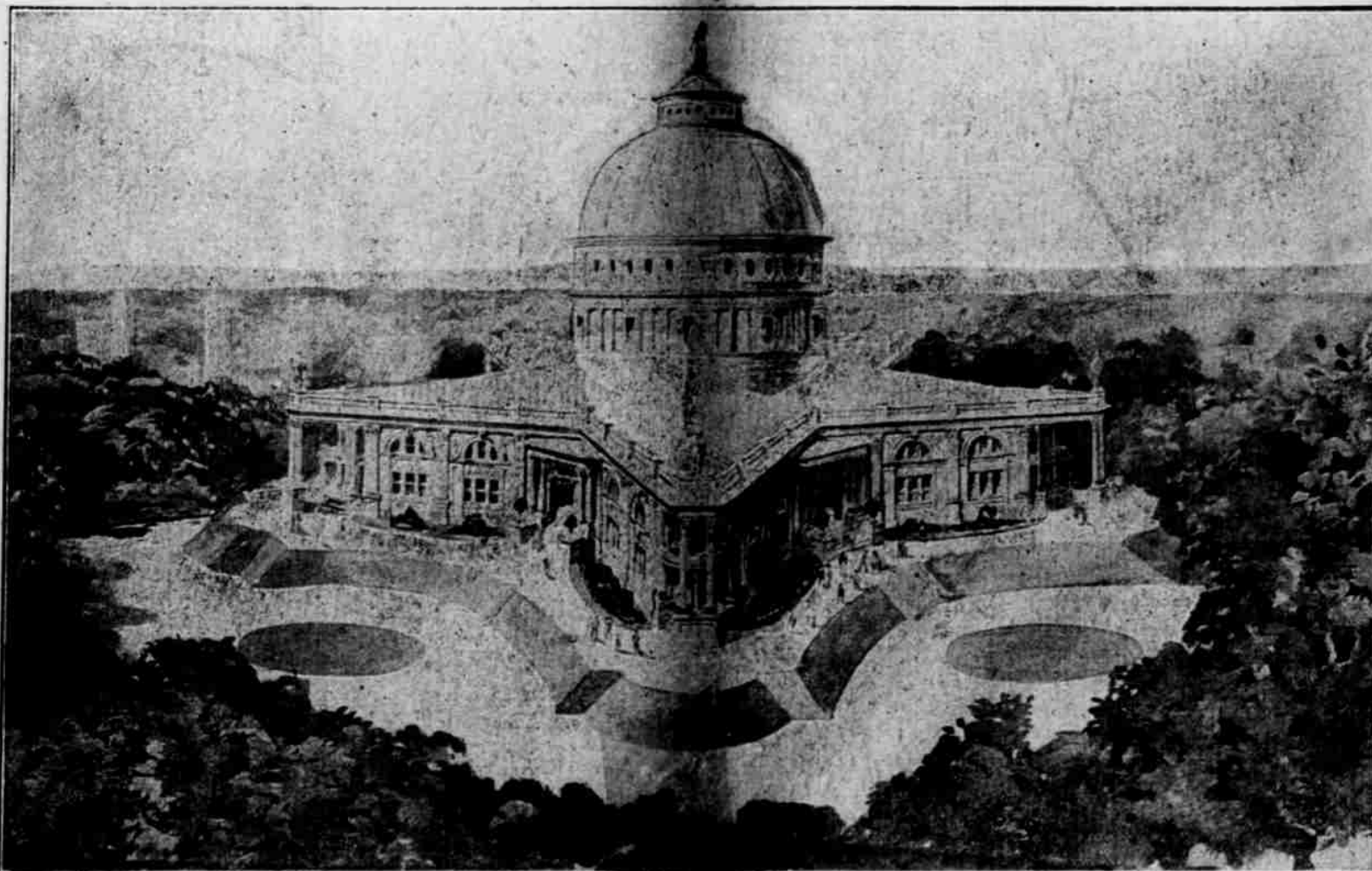
Weather Bureau records show that sunstrokes are fewer in St. Louis than during the same summer period in New York, Chicago, Washington, Cincinnati, Pittsburg or Kansas City. The nights are always cool and comfortable, and even in midsummer there are few very hot days.

Every man, woman and child who fails to visit St. Louis and the World's Fair will miss the greatest achievement of ancient, mediaeval or modern times.

It is conceded by acute observers that this, the greatest of all expositions, will be the last great exposition within the lives of the present generation. This is the one opportunity of your life. Are you going to miss it?

Typifying the agricultural resources of each State, a large map, covering six acres, with cinder walks marking the boundary lines, shows the visitors at the World's Fair the growing crops of the nation as they are adapted to the various sections.

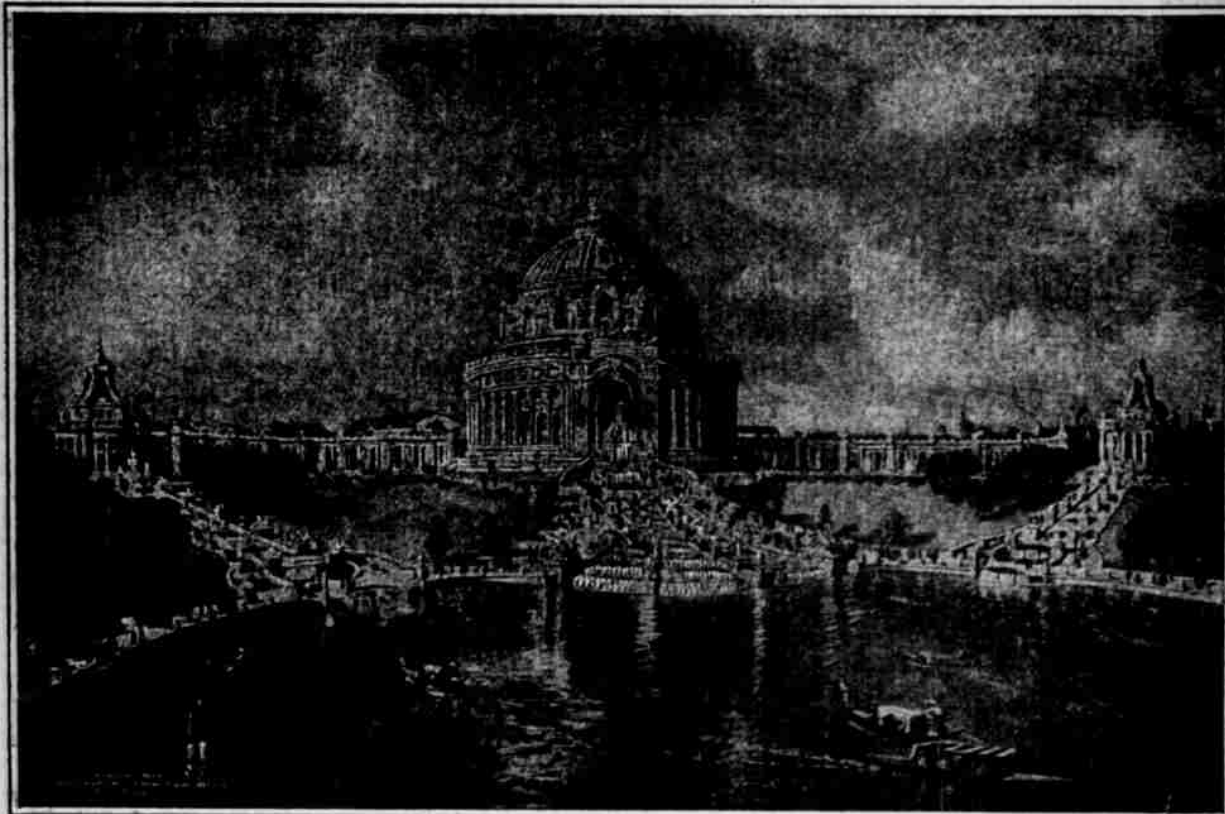
Texas, with its enormous area, is represented with cotton through the central section, corn and wheat in the northern part of the State, range grass in the cattle belt and rice fields along the southern coast. Every State is similarly marked.



TEXAS BUILDING

The Texas Building

THE TEXAS PAVILION, the symbol of Texas, a five-pointed star, surmounted by a dome, whose highest point is one hundred and thirty-two (132) feet from the ground line. Between the extreme points of the star is one hundred and seventeen feet. The exterior walls are of staff. The building is two stories in height. Running up in a graceful curve from the second story is a hippea convex roof, gathered at the base of the dome which rises thirty-five feet from the top-most point of the roof. There are, of course, ten walls, and at the junction of each pair of walls is an entrance showing some fine architectural decoration. The entrances are approached by a flight of steps twenty feet long, furnished with buttresses, and at each end there are ornamental electric light fixtures. The entrances are vestibuled, using columns and a large arch at each entrance, which are highly decorated. Of ornamentation is carried out also in the balance of the building, using pilasters and arches. Between the windows, which are arched with mouldings and carvings of staff. Between the second-story windows are panels upon which to inscribe the names of distinguished Texans. One of the most striking features of architecture is the plan of columns and porches at the extreme points of the star. There are two columns at every point, and these are intended to signify the five great industries of Texas. These bear some inscription indicative of them. And supported by these columns above the cornice on paneled bases are statuary representing Texas heroes.



CASCADES

The east and west Cascades, smaller series of water falls, separated from the main Cascade by embroidery gardens in concave settings, were in the keeping of Isadore Konti, a sculptor who delights in expressing the simpler pleasures and more joyous notes of life. The designation of the east Cascade as the Fountain of the Pacific and the west Cascade as the Fountain of the Atlantic, furnished an imaginative basis for the most fanciful treatment. The east Cascade is, therefore, dominated by the spirit of the Pacific, a group showing the airy figure of a graceful girl floating in space and attended by an albatross, the winged genius of that calm waste. Sportive Cupids surround the base of the pedestal. In the spirit of the Atlantic a spirited figure of a youth stands in the clouds with upraised arm controlling the tempestuous ocean. Vigor and power, with the grace of young manhood, stamp the composition. At his feet soars the eagle, king of birds, typifying the restless and turbulent nature of the Atlantic. Both groups surmount globes from which gush the waters of the Cascades. Other ideas associated with the same themes are presented in the series of groups extending down the water leaps to the Grand Basin. Babies and dolphins gambol along the dancing waters, girls with sea gulls and boys worrying bear cubs all ride on the rushing flood as it tumbles to the great pool.

Amid these sylvan scenes it was fitting that colossal female figures, partly nude, should be seated on mammoth pedestals at regular intervals before the Colonnade of States, which ties the whole composition. These heroic statues were emblematic of the states and territories developed from the Louisiana domain. Lavish sculpture of the same generous proportions was used to encrust the ornate exterior of the Hall of Festivals. The Triumph of Music and Art, an heroic theme by Philip Martini, embellishes the grand entrance. Apollo is borne in a chariot drawn by a merry rout of Muses, Bacchantes and Fauns. Music by August Lukemann and Dance by Michael Tenetti are fine groups flanking the same entrance.

A cluster of pearls found in Shark's Bay, West Australia, valued at \$100,000, which consists of about 150 pearls in a solid cluster, is shown at the fair.

Festival Hall and Cascades

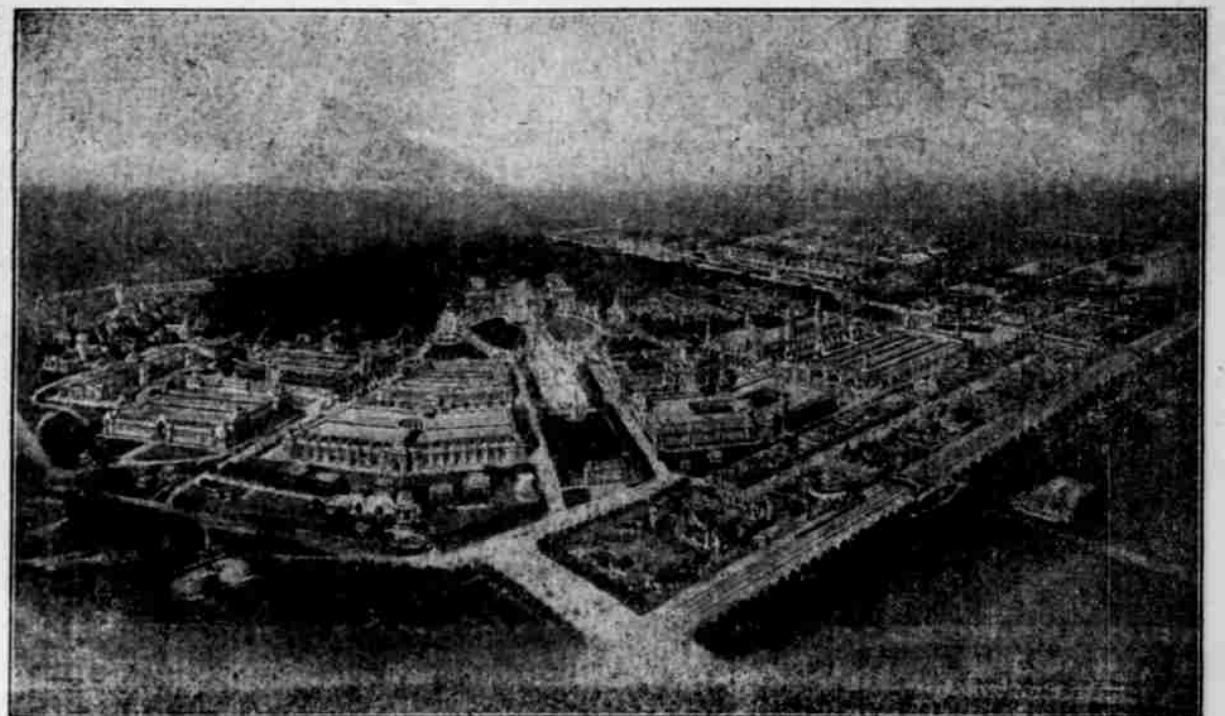
FESTIVAL HALL is made conspicuous and distinctive with the largest dome on earth. The Chief of Design of the Exposition adopted the dome roof, three massive entrance arches and a bottle-shaped pylon for features of the great Palace of Transportation. This same mind employed plain heavy piers on the Palace of Agriculture and demonstrated the architectural possibilities of the farmhouse gable in the Forestry, Fish and Game buildings.

The artistic sense finds further pleasing variety in the Tudor Gothic of the dozen permanent red-granite buildings which form part of the World's Fair settlement. These buildings were crowning achievements of Philadelphia architects.

Musical Plunging Waters

CASCADE EMBELLISHED BY IMPOSING STATUARY AND SURMOUNTED BY FOUNTAIN OF LIBERTY.

THREE of the largest artificial cascades in the world make their twenty plunges with 90,000 gallons of water every minute from the foundations of Festival Hall and the twin kiosks into the basin that sparkles below with its mirror expanse of 600 feet. H. A. MacNeil's grand Fountain of Liberty formed the allegorical veil before the portal of the Hall of Festivals. Liberty, dominating from a serene height the outstretched figures of genius and inspiration, is flanked by male figures typifying physical strength bestriding fabled sea horses. From this colossal group issue the waters of the main cascade. Mounted on pedestals attending the successive leaps of the joyous flood are heroic examples of the same sculptors' groups, symbolizing the birth and progress of liberty and civilization.



BIRD'S EYE VIEW OF GROUNDS